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PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, JUNE, 1926

NUMBER 6



EMBOSSED MILANESE CASQUE BY PAULUS DE NEGROLI
ABOUT 1550

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 6
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THE OPENING OF THE
CLOISTERS

At two o'clock on Monday, May 3, The Cloisters was opened for members of the Museum and their guests, and almost on the second stroke of a sweet-toned old bell, visitors began to arrive. Soon the grounds were full of little groups, pausing before reliefs set in the wall, admiring old arches, or smiling appreciatively at daffodils and lilies that bloomed in spite of the belated spring.

Statues of saints and madonnas showing traces of color and gold first impressed visitors as they entered The Cloisters. People wandered about, commenting on the variety shown in the columns with their decorative or fantastic capitals; there was

always a crowd before the Kneeling Madonna at the end of the south gallery; and every one paused to admire the Virgin of the Triforium, blue-robed and happily smiling.

In the Cuxa cloister, outside of the building, people strolled about on the flagged paths, past columns and capitals of rosy marble. Here clumps of English daisies were set out in the flower beds surrounding a carved fountain. Beyond its great bowl, a sheer delight for color, one could watch the new arrivals, a procession that moved slowly in varicolored groups through a screen of tiny leaves. Until six o'clock the grounds were crowded.

Robert W. de Forest, William Sloane Coffin, Edward Robinson, Joseph Breck, who had been in charge of the arrangement of The Cloisters, George Grey Barnard, and John Gellatly acted as a reception committee.

On the following day The Cloisters was thrown open to the public. Until further notice the hours of admission are identical with those at the Museum itself.

EMBOSSED MILANESE CASQUE
BY PAULUS DE NEGROLI

The teller of the Fifth Avenue Bank identifies the signatures of over fifty thousand depositors, names most of his people at sight, and by means of their checks can reconstruct quite completely their life history. His training entails an appalling exercise of memory, and, as I talked with him, I rejoiced that my career in a museum followed a smoother path. On second thought, however, his task appeared easier than mine: for one thing the curator of armor and arms also must—merely as a strand in his web—accept the responsibility of recognizing the signatures of many artists, their monograms, trade-marks, or *poinçons*, the number of which runs into the thousands, but each of them many-fold more difficult to handle than a signature thrust in front of the bank teller. For the latter, as you know, is in close touch with his people and, should information about any one be needed, he could probably secure it in short order by tele-

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phone. On the other hand, a curator's "clients" are largely forgotten: some of them died a thousand years ago; some of them seem to have left behind no authentic marks or signatures, but (as an Irishman might say) plenty of false ones. In fact, to know accurately the work of any one armorer a curator may have to hunt up, usually in ancient collections, specimens which can be authenticated by letters,

nitude of a curator's task. Happily, an armorer's signature is often the work itself, and few counterfeiters have had the skill and the patience to copy it. Hence it comes about that one is today less apt to be deceived by a fraudulent helmet or sword hilt in its attribution to a known artist than the bank teller by a forged signature.

In spite of learned studies it must be



ARCADE FROM CUXA AT THE CLOISTERS
ON THE DAY OF THE OPENING

accounts, and inventories, specimens which must be studied by camera, microscope, rubbings, even passed through the sieve of a chemical or physical laboratory. Only in the end may the expert so understand his objects, with their marks, signatures, and numerous peculiarities, that he can recognize anywhere the work of any artist. Should one wish to dig out the life history of a certain armorer, long bibliographies have usually to be constructed and digested, which may lead to a vast amount of burrowing in cryptic archives. . . . Now this amount of labor concerns only one person; multiply this research for thousands of individuals and you may see the mag-

admitted that even the best-known armorers are today known imperfectly. Consider, for example, the case of the Negroli of Milan (city of world-famed armorers) who flourished in the fifteenth century under the name of da Missaglia da Ello, or later as de Negroli, whose panoplies were made for the wealthiest connoisseurs of their day, whose reputation as artists was second to none, whose great palace-atelier in Milan, meeting place of potentates from all corners of Europe, was, until about 1900, still standing in the Via Spadari. Of these armorers we know numerous works, some of them signed, but, unhappily, little in the way of notes, biographical, economic, or

technical. But the intimate glimpses we have of the Negroli reveal them in the same romantic light as Leonardo, Titian, or Cellini. In the sixteenth century, we find them, as Vasari describes, "rich merchants and nobles of wide influence." Especially was Philip de Negroli not merely the greatest artist but the grand seigneur of his family, the intimate of emperor and kings. His brothers were his partners in his great establishment, and one of them, John Peter (not Philip, as Böheim states) was invited to Paris about 1560 and stayed there for years, opening an atelier and charging prices for armor which, as Strozzi leads us to believe, dismayed even the spendthrift courts of Charles IX and Henry III. When he returned to Milan, he carried with him as his earnings no less than fifty thousand thalers (which on the basis of our present payment of labor equals probably a million dollars). It is a

pity that so few of the signed¹ works of these Negroli have survived: we recall less than a dozen pieces—among them, in our Museum, the superb *casque à l'antique* signed by Philip de Negroli (dated 1543) and presented by our trustee, J. P. Morgan, in memory of his father, and the breastplate in the Riggs Collection, bearing the name Paulus de Negroli. By the latter hand, though unsigned, is the casque formerly in the collection of the Duc de Luynes, in whose family it had been handed down as an heirloom of his Guise kinsman, le

¹Signed as distinguished from marked or *poinçonné*.

Balafré ("Scar-face"). This object of art is indeed so splendid that we of the Department of Armor have for many years hoped that it would some day come to us—for which reason, perhaps, it actually *has* come to us, the Duc de Luynes ceding the object to M. Bachereau of Paris (1911),² he in turn to S. J. Whowell of London (1925), and he to the Museum, through the gracious intervention of our trustees, especially of George D. Pratt.

This casque³ is typical of the great works of the Milanese embossers of about 1550. It is a closed helmet (i. e., with complete chin-piece, face defense, and visor pivoted at the sides of the bowl) of great size,⁴ large in the face region, constricted gracefully in the occiput. It lacks its neck plates—one in front and one behind—and, unfortunately, its embossed surface has suffered from neglect. None the less, through skillful cleaning, due to the care of Mr.

Whowell, a surprising amount of the ancient gilded surface has reappeared. In its day

²Monsieur Bachereau:

Le casque que je vous ai vendu hier a appartenu au Duc de Guise . . . jamais sorti de ma famille qui la possède depuis le Duché de Chevreux a passé par héritage de la maison de Lorraine-Guise dans ma maison. Le casque a appartenu au Balafré.

Paris le 1^{er} Juin 1911 (1915?)

Le Duc de Luynes

³Exhibited this month in the Room of Recent Accessions.

⁴Closed helmets of this type are of the greatest rarity, only about a score surviving: most of the known embossed helmets are *burganets* (i. e., having face region largely open).



FRONT VIEW OF GUISE CASQUE
BY PAULUS DE NEGROLI

it was a gorgeous object, entirely covered with gold.

In its type of decoration the casque approaches most nearly a great headpiece formerly in the Colbert Collection (which probably stood side by side with the gilded burgonet of Cosimo II now in our gallery): its massive crest is formed by a sea-monster whose body terminates below in a whorl of Renaissance ornament, and whose fearful head flattens in the forehead region, half fish, half man. The visor bears the usual mascaron, bordered with acanthus leaves. The face defense (ventail) shows as its middle ornament a winged "victory," which flares out below in foliation, extending on either side in whorls. In details of ornament, in general treatment, spacing, and degree of embossing, the casque corresponds closely with our Paulus de Negroli breast-plate. The same birds are pictured at the back of the helmet, similar

"husks" and whorls are developed, the "victory" is the same, and, most significant, a band of the type of etched ornament which appears in the upper border of the breastplate reappears in the upper border of the ventail. Careful comparison has led us to conclude that the two defenses, head and breast, were originally associated, a belief which helps us to picture the splendor of such a gilded and embossed harness when complete. Certainly it could have been worn only by a personage of highest station. As to its original owner? Francis "Scar-face" (de Guise), Duc de Lorraine, Prince de Joinville, Prince d'Aumale (1519-1563), is remembered as one of the greatest cap-

tains of the middle of the sixteenth century, famous for his defense of Metz (1553), which caused Charles V himself to raise the siege. Our armor may date from this epoch, or, with greater probability, from the time when Henry II gave Balafré the command of the expedition to Italy (1556), when a Milanese harness, embossed and gilded, might well have been purchased. It was stately and beautiful enough even for the chief of this proud family, who presently was to become lieutenant-general of France (1557), and to attain almost regal power when his niece Mary Stuart (a loyal Guise) married the weakling dauphin, afterward Francis II.

BASHFORD DEAN.

A BLACK MING IN- CENSE BURN- ER, WAN LI PERIOD

The so-called black hawthorn porcelains are those decorated on biscuit with colored enamels on a black ground. The name

black hawthorn is a misnomer used for the reason that many pieces have a design of flowering plum trees and that these prunus flowers in turn are wrongly called hawthorn. It would be more correct to use the French term *famille noire* because the black ground is the special feature. When we say of these porcelains that they are enameled on biscuit, we mean that the pieces have been fired without glaze. This produces a dull white porous porcelain, known as biscuit. On this ground the enamel colors are fired at low heat in the muffle kiln. The difference between these and the ordinary colored porcelains of the *famille verte* variety is that on the latter the en-



BLACK PORCELAIN INCENSE BURNER
CHINESE, WAN LI PERIOD

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amel colors are fired in the muffle kiln on glazed porcelain instead of biscuit, with the result that the colors are not so luminous; on the other hand, the technique is simpler.

The *famille noire* porcelains were made during the K'ang Hsi period (1662-1722); the earliest pieces are decorated only with yellow, aubergine, and two greens besides the black and white. The black ground was produced by the brown-black pigment used for outlines as well as for covering the background; the warm green of the foliage was enameled over this and, acting like a varnish, produced the deep black and the dark outlines.

Some years later blue enamels and at times iron red were introduced, while as an extra refinement certain flowers were occasionally left unglazed, the white biscuit when it was new and clean forming an agreeable contrast with the white enameled biscuit. The use of iron red produced another complication. Iron red cannot be fired on biscuit successfully. Therefore if certain flowers are to be red, the spots where these flowers are intended to be painted have to be glazed in the first firing. Then on these porcelain panels the iron red is successfully burnt.

Before the first firing the blue letters of the reign mark, the double ring or the leaf mark, are drawn under the foot; the base is generally of glazed porcelain, that is, not biscuit, and the underglaze blue is a high-fired color which of course has to be put on before the glaze. If this mark is a reign mark it is invariably Ch'eng Hua, and though we have long since learnt that the Ming marks are not to be taken literally, still they generally are considered to have been put on because they are part and parcel of the general style of this decoration. It may be that only the flower decoration of this style originated under the reign of the Emperor Ch'eng Hua but there is the other possibility that during his reign decorated porcelains with a black ground were first made. The present writer has often critically looked over black vases hoping to find signs of a Ming origin, but without success except in the case of the incense burner recently acquired and

here reproduced. It is the first Ming black porcelain seen. We have not got back as far as Ch'eng Hua yet, but this piece has the usual Wan Li mark in six letters and is undoubtedly of that period. The rather heavy shape, as well as the design, is typical of the Wan Li style. In technique there is no great difference from the later pieces, except that only yellow, aubergine, and one shade of green are used and that the later bluish green is not yet there. In fact, we have the usual Wan Li three colors but this time on a black ground. There is a certain difference in the quality of the white, which is less glassy than on later specimens and absolutely without the usual fine crackle. After this first step back in the Ming period we may hope some day to come across the early black Ch'eng Hua porcelain, of which so many vases bear the name without authority.

S. C. BOSCH REITZ.

A GIFT OF TAPESTRIES AND SCULPTURE

The collections of the Department of Decorative Arts have been notably increased by recent gifts from Archer M. Huntington in memory of his father, Collis Potter Huntington. The new accessions are two Franco-Flemish alabaster sculptures of the late fourteenth or early fifteenth century, an Italian fifteenth-century bust of a child, and a set of five tapestries of about 1700. These welcome gifts may be seen this month in the Room of Recent Accessions.

The employment of alabaster as a material for sculpture was more common in England during the mediaeval period than on the Continent. In the fourteenth and fifteenth centuries the production of reredoses and triptychs composed of small alabaster panels assumed the dimensions of a flourishing trade. These English alabaster carvings were not only popular at home but were also exported to the Continent; examples have been found in several countries of western Europe. But the use of alabaster for small sculpture was not confined to England alone. This beautiful material was used to some extent

by sculptors in Spain, France, the Netherlands, and the region of the Rhine; and these carvings differ unmistakably in style from the English. A case in point is afforded by the two alabaster sculptures from a Crucifixion group, included in Mr. Huntington's gift.

In one¹ of these high relief carvings without background, the Virgin, supported by

were originally in the collegiate church of Huy, according to Joseph Destrée, who first published the carvings.² They were acquired by Messrs. Leenaerts from an amateur at Huy, and were subsequently in the Stein Collection, Paris, and the Taylor Collection, London. According to Destrée, the armor is not earlier than 1360 and might occur in works of art as late as



STUCCO BUST OF A YOUNG BOY
ITALIAN, RENAISSANCE PERIOD

Saint John, is represented swooning. The principal figure of the other group² is the Centurion, who has just exclaimed, "Truly this was the Son of God," and points with his right hand to the cross. Beside him are two other soldiers. The central part of the altarpiece is missing. It represented Christ upon the cross, at the foot of which was probably shown the kneeling Magdalene.

These exceptionally beautiful sculptures

¹H. 23 $\frac{1}{2}$ inches.

²H. 27 $\frac{1}{2}$ inches.

the beginning of the fifteenth century. The style of the sculpture indicates a later rather than an earlier date within this period. The nobility of the style follows the best traditions of the fourteenth century, but there is an increased observation of nature indicating the trend to realism which was to be characteristic of the fifteenth century.

French influence is obvious in these sculptures. They may be compared with

³Bulletin de l'Institut Archéologique, Liège, 1911, fasc. 1, pp. 75-80.



VIRGIN SUPPORTED BY SAINT JOHN. FROM A
CRUCIFIXION GROUP, FRANCO-FLEMISH
LATE XIV- EARLY XV CENTURY



CENTURION POINTING TO THE CROSS. FROM A
CRUCIFIXION GROUP, FRANCO-FLEMISH
LATE XIV- EARLY XV CENTURY

the miniatures of the epoch of Charles V and of Jean, Duc de Berri, or with the famous antependium of painted silk from the Cathedral of Narbonne, now in the Louvre. At this period French influence was dominant in the Netherlands. On the other hand, numerous Flemish artists worked at the French courts. It is, therefore, practically impossible to state with certainty whether these sculptures were made in France or in the Netherlands under French influence. It must suffice for the present to call the sculptures Franco-Flemish, and assign them to the late years of the fourteenth century or the beginning of the fifteenth.

A charming example of Italian Renaissance sculpture is the painted stucco bust of a young boy. Perhaps it was intended to represent the young Christ. More likely, however, it is just a portrait head, without any religious significance. It is a Florentine work of the second half of the fifteenth century or the early years of the sixteenth. With his curly locks and pert, bright expression this little child is the embodiment of the blithe Renaissance spirit.

The subjects of the five tapestries given by Mr. Huntington have not as yet been determined. Evidently they form part of a series illustrating some romance. Conspicuous is a gallant youth clad in the operatic armor with which the baroque period garbed the heroes of antiquity. Beautiful ladies of ample charms, revealing contemporary fashions in their headdresses and in the figured patterns of their sumptuous gowns, people the magnificent porticoes and stately gardens dear to the baroque. Some Turks in jeweled turbans recall the fashion for things Oriental which flourished in the seventeenth and eighteenth centuries. The tapestries, which average a little over twelve feet in height and vary in length from nine feet, eleven inches to eighteen feet, one inch, do not bear the weaver's mark. We are reduced, therefore, to conjecture; but the resemblance to a tapestry at Cassel woven in Amsterdam about 1704 by A. Baert the elder suggests that our tapestries may have come from the same atelier. Originally of Oudenarde, A. Baert came to Amsterdam about 1699

where he established himself as a tapestry weaver. He died presumably in 1719—at least, we have no record of him after this date.

JOSEPH BRECK.

THE ISLAND OF THE DEAD BY ARNOLD BÖCKLIN

This painting,¹ perhaps more widely known than any other German work of art since the sixteenth century, now enters our collection, having been bought out of the fund bequeathed by Hugo Reisinger in 1916 for the purchase of modern German art

In looking over the reproductions of Böcklin's paintings it is evident that the subject of the Island of the Dead was long meditated by him. In his young manhood he seems to have been bewitched by a vision of a villa by the sea. His first picture of this motive, dating from 1864, is in the Schack Gallery of Munich, another, of 1877, is in the Stuttgart Gallery, several others are in private collections; and in each, although the mood changes somewhat from loneliness and gloom to desertion and ruin, the same items appear—there is always the rocky shore, the building inhabited or deserted, the cypress trees, and the sea, sometimes stormy and sometimes ominously quiet.

It was in 1880 before his fame had become widespread that a young widow, Madame Berna, whose husband had died shortly after their marriage, visited Böcklin in Florence for the purpose of ordering a picture.² The artist at first suggested that he paint for her something gay—a spring festival with dancing children or a subject of that sort, but Madame Berna desired a landscape, preferably "a landscape over which one could dream." Böcklin forthwith started two pictures of his beloved motive, the one varying slightly from the other in details of composition and differing somewhat in expression. In time his patroness returned and examined the two

¹Oil on panel; h. 29 $\frac{1}{2}$, w. 48 $\frac{1}{4}$ inches. Signed: A. B. In the Room of Recent Accessions.

²These facts are taken from an article, *Die neuworbenen Gemälde Arnold Böcklins*, by H. A. Schmid, in the *Jahresbericht der öffentlichen Kunstsammlung in Basel*, 1920.

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THE ISLAND OF THE DEAD BY ARNOLD BÖCKLIN

pictures then well under way. He had followed her direction. "You said you wanted a picture of dreams," he said; "its influence is so quiet that one is startled if there is a knock at the door."

After her visit the artist added to both versions the boat laden with the coffin, the Egyptian rower, and the white draped figure of the young widow accompanying the remains of her husband to his last resting place—giving to the work the particular dramatic and popular touch to which in great part its wide celebrity is due. In both pictures the effect is that of evening. The sky and water are dark but the island and the figures are lit by a mysterious afterglow. The picture (now owned by the Museum) which he finished for Madame Berna, later the Countess Oriola, with her taste in view was given a softer expression by increasing the flowers on the island of tombs; the other was more austere and forbidding. This latter work since about 1919 has belonged to the Museum of Basel in Switzerland.

A third version different from the others was painted three years later for the dealer Gurlitt, and is now owned in Worms. This is the work of which Max Klinger made a free copy in one of his etchings. The artist also made two more replicas in 1884 and 1886, such was the popularity of the subject; one is now in the Museum of Leipzig, the other owned privately in Berlin. But these last pictures, painted in bright colors with violet-red sky and sea, the island and cypresses towering ever higher, lack the mysterious serenity of the earlier versions. For like so many artists who rely for success on the sensational or literary content of their pictures, Böcklin outwore this remarkable and very real inspiration by repetition.

In connection with the notice of this masterpiece of Böcklin's, we announce also the gift of a sketch of a Roman landscape, a youthful production of the same artist, presumably one of a number of sketches which are known to have been purchased from the young painter in 1852, possibly by an American traveling in Italy. It is given to the Museum by the Fearon Art Galleries.

BRYSON BURROUGHS.

A PAINTING DIAGNOSED BY X-RAY

An interesting problem and one of a type far from rare in the world of old paintings presented itself some months ago to the Museum. In its solution X-rays have played a prominent part, illustrating one of the ways in which this discovery of modern science can be made to serve the uses of connoisseurship.

The problem concerned a portrait of a lady which was attributed on the basis of general appearance and on the way the lace collar was painted to Frans Pourbus the Younger. The lady's face, however, was quite over-painted with newer pigments. Clearly it was an old portrait with a new face, but whether on cleaning away the new face the old would be found underneath or whether this had been lost or irreparably damaged through some accident to the panel it was impossible to say. It was in an effort to settle this question before obliterating the nineteenth-century work on the panel that the X-ray photographs were resorted to.

The work of diagnosis, if one may borrow a term used in medical practice, was undertaken as part of a course of experiments conducted under the supervision of Edward W. Forbes at the Fogg Art Museum of Harvard University, with money from the Milton Fund. According to the experimenter, Alan Burroughs, whose article on various phases of the work recently appeared in the *Atlantic Monthly*, the X-rays, broadly speaking, distinguish between old paint which intercepts to a noticeable degree the X-ray and new paint through which it passes more freely. The densities of the several pigments employed appear on the X-ray film as well-defined shadows, and from the study of these the trained eye is able to determine facts not evident from examination of the surface.

The three illustrations here reproduced show (1) a photograph of the Museum's portrait before it was cleaned; (2) a typical X-ray film taken from the same portrait, also before cleaning; and (3) a photograph of the same portrait with all repaints cleaned away. The success of the experi-

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PORTRAIT BEFORE CLEANING



X-RAY OF PORTRAIT



PORTRAIT AFTER CLEANING

PORTRAIT OF A LADY BY FRANS POURBUS

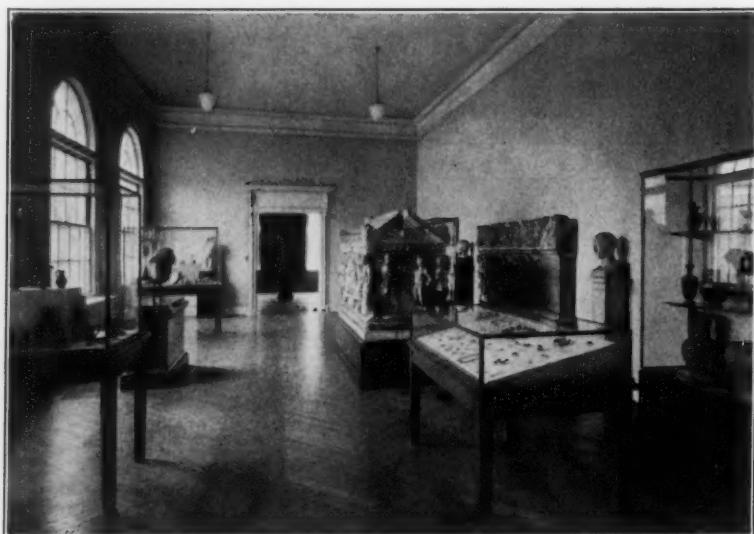
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ment is strikingly manifest. The X-ray recorded a woman's face differing in several respects from that on the surface of the painting. Her nose was larger, her lips fuller, her eyes more slanting, and her face more pointed. Where the face seen by the naked eye had the prettiness of an "ideal portrait" of recent times, the face revealed by the shadowgraph is that of a real person. If it is idealized it is idealized according to the more robust convention of the period just preceding that of Rubens.

revealed the fact, as can be observed in the darker band at the top and bottom of the shadowgraph.

On the evidence of the X-ray negative the Museum had the panel cleaned of its repaints, with the result shown in the third reproduction. The original panel came to light exactly as the X-rays had recorded it, and the Museum recovered in fair condition an authentic portrait¹ characteristic of a period when sturdy quality and good craftsmanship prevailed.

H. B. WEHLE.



GALLERY OF GREEK AND ROMAN ART
THE ELIZA G. RADEKE MUSEUM

Closer examination of the X-ray showed that the painted surface beneath the repaint extended intact over the middle portion of the panel, the only damages being a chip out of the forehead and a crack running through the left side of the face. In the shadowgraph these damages show as white areas due to the opaque filler used in renovating the portrait. The cross-bars over the entire panel are a shadow-record of the cradling which braces the panel at the back. This cradling and repaints on the front hid from the eye the fact that the original panel had been inlaid in a panel larger by about one and one half inches on each side, but the X-rays

THE ELIZA G. RADEKE
MUSEUM BUILDING

The skill and ease of effective service gracefully rendered are fittingly recorded in the new Eliza G. Radeke Museum building at Providence. To the Rhode Island School of Design, of which this building forms part, Mrs. Radeke has devoted herself unstintingly since 1886, when she became a member of its Board of Trustees. Since 1913 she has been its president. Her service there has been of two kinds at once: to the community and to art. There is an element of poetic justice in the fact that

¹In the Room of Recent Accessions during June.

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these quietly successful labors, building upon foundations laid by her parents nearly fifty years ago when the school was established, should now, with the aid of her brothers, find consummation in a museum building as perfect as the service which she has rendered.

The brothers, Senator Jesse H. Metcalf and Stephen O. Metcalf, have together provided the funds for erecting this museum building, as President W. H. P. Faunce, of Brown University, said at the opening

of the building first offered to both architect and director certain serious difficulties, which further study proved to be advantages. The edifice is but one story high at the front and has five stories at the rear. The problem of accommodating the multifarious demands of storage, air conditioning, and other utilities so necessary in museum housekeeping was adequately met by the space available at the rear. At the same time, the low entrance front keeps the whole effect in quiet key.



FAÇADE OF THE ELIZA G. RADEKE MUSEUM BUILDING

exercises on April 24, "not as a monument to her but as an apparatus and means for realizing her ideals."

The building is a pleasing Georgian structure of brick thoroughly in keeping with its eighteenth-century environment and of a character with the splendid residences in which Providence abounds. It is one of a group including the old museum building, the building used by the school itself, and a dwelling erected about twenty years ago to house the Pendleton Collection of early American art. With the first and last of these it forms a courtyard later to be developed as a Colonial garden.

Situated on a steep hillside, the planning

The architect, William T. Aldrich, has been highly successful in producing a design which carefully avoids the monumental, being expressive rather of the domesticity and intimate quality which are characteristic of a dwelling. The doorway, raised but three steps above the street and treated with molded brick pilasters, the simple door with highly decorative leaded fanlight, the small panes, wooden window frames, plain cornice moldings, and balustrade, all contribute to this effect, abetted by the absence of grand staircases and other ponderous architectural features within. Not the least of these inviting elements of the edifice are the

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fireplace in the lobby and the small size of many of the galleries, a number of which measure but twenty feet square.

In the plan, appointments, and equipment of the structure the energetic hand of the Director, L. Earle Rowe, is everywhere in evidence, showing a keen appreciation born of long experience with the needs of a museum in public service. The cordial coöperation of architect and director in working out the irksome details, not only of design but of daily utilitarian requirements, is an inspiring example of teamwork.

The public is vaguely conscious of the fact that museums are heated, lighted, protected; these services are taken for granted, but they must all be accounted for in the building by the latest type of equipment. For instance, there must be protection against fire from both within and without. Thus the equipment includes a water curtain around the exterior of the main portion of the building. In the interior a central gallery rises to two stories, surrounded by a complete circuit of ten galleries on each floor. These galleries are separated from the large central gallery by a double wall, within which are housed standpipes, wiring, closets, and other necessities. Above the main gallery is a high light-mixing chamber with appurtenances for controlling both natural and artificial light. Again, to protect the objects exhibited, various types of air-conditioning apparatus are needed to safeguard against heat or cold, humidity or dryness, dust, fumes, or possibly other elements which may appear in excessive proportion in a given locality, such as oil in this case.

Add to all this the requirements of gallery space, corridors, stair-halls, lecture room, office space, workshop, packing and repair rooms, quarters for attendants, etc., and it will be seen that the modern museum building is something more than a group of exhibition halls. To adjust all these elements to one another to serve not only the institution within itself, but the public at large, is a task to give pause to the most mature minds devoted either to architecture or to museology. In the light of these considerations, this new

building at Providence may be regarded as highly successful.

The whole treatment of the interior, inviting and restful, is one to encourage that calm consideration of art which brings the keen pleasure of intimacy. No long vistas, no crowding of objects, no obtrusive fixed elements of interior architecture to conflict with exhibits; everywhere a restrained but varied color on the walls, sometimes paint, sometimes fabric.

It was entirely fitting that such a building should be dedicated with "no waving of banners, no academic procession, no blare of trumpets, no shouting of a multitude," but with "the quiet swinging open of doors into new realms of beauty, education and lasting public service."

RICHARD F. BACH.

THE THREE AGES OF MAN BY DOSSO DOSSI¹

On a wooded hillside a pair of lovers embrace in a nook of foliage. Though they are dressed in city fashion, he in a saffron vest over a doublet of blue and crimson silk and gray hose, she in a white gown striped with red, the painter pretends they are herdspeople and shows their flocks of long-eared goats resting from the heat in the recesses of shadows. Two children climbing from a ravine peer out with wonderment at the inexplicable goings-on, and farther away two old men in earnest talk stand beneath tall trees. A shadowy town is beyond against the deep blue sea; the sun shines bright and hot, spotting the black shadows with golden patches. Such is the picture Dosso Dossi made on the ancient text—Vanity of vanities, all is vanity.

The painter was the friend and companion of Ariosto, by whom he is celebrated in famous verses in the *Orlando Furioso* as one of the nine greatest artists of the age which excelled all other ages in great artists. The picture, though hastily executed and careless in parts, is one of singular vivacity and originality.

In our collection it stands as the earliest

¹Canvas; h. 30³/₄, w. 44 inches. In the Room of Recent Accessions.

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THE THREE AGES OF MAN BY DOSSO DOSSI

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example of a typically modern mode of picture-making—the idyllic or romantic treatment of figures in landscape in such a way that the mood of the entire scene becomes the motive of the picture, in distinction to the practice of earlier art in which the mood of the figures alone predominates, the landscape if there be any serving merely as background.

Although northern artists were the pioneers of naturalism, it was the Italians

of about 1500 who first consciously turned to account the possibilities of expression in the spectacle of life in the country—a discovery credited by the critical opinion of his own day, as well as subsequently, to Giorgione. Our picture was painted within a few years after Giorgione's short lifetime, by one particularly fitted in temperament and by associations to incarnate the spirit of the new outlook.

BRYSON BURROUGHS.

ACCESSIONS AND NOTES

BEQUESTS. The Museum has recently received two bequests of \$500 each, from Oliver J. Wells and Moses Ottinger.

SUMMER SCHEDULE OF THE LIBRARY. On Sundays from June 13 to September 5 the Library of the Museum will be closed.

THE PHOTOGRAPH DEPARTMENT OF THE LIBRARY is now displaying photographs of games and sports as illustrated in painting and sculpture.

THE ASSISTANT SECRETARY OF THE MUSEUM. The Trustees have appointed Bradford Boardman to the position of Assistant Secretary of The Metropolitan Museum of Art. Mr. Boardman was graduated from Yale University in the class of 1905; his activities have included editorial work, financial studies, and general business experience. He has been connected with the Railroad Gazette, the Century Company, the United States Shipping Board, the American Telephone and Telegraph Company, and the National Bank of Commerce. Besides Mr. Boardman's business experience, he has much knowledge of art and comes to the position well equipped to assume its duties.

PHOTOSTATS. A photostat machine has now been installed in the Museum, and prints in this comparatively rapid and inexpensive form of reproduction may be obtained, positive and negative, $9\frac{1}{2}$ by 12 inches, for fifty cents; 14 by 18 inches, for seventy cents. The negatives alone, often sufficient, are thirty cents and forty cents

respectively. Ten cents is charged for enlargement or reduction, and fifteen cents for mailing. Deliveries are made within three days.

DRAWINGS BY HOWARD PYLE. The drawing shown on the following page is one of six illustrations and one story heading by Howard Pyle recently purchased by the Museum. They were all made for *The Wonder Clock*, that book of twenty-four fairy stories which has held the affections of children since 1887 when it was published. Howard Pyle had the gift of combining narrative and illustration in the telling of romantic and wonderful tales. His pictorial method is always admirably suited to the text; when the story is mediaeval or fantastic the illustration is in quaint black and white reminiscent of the Pre-Raphaelites and also of the decorative designs of Dürer, as in the title-page of this book; when he is dealing with pirates and high adventure the illustration is often in bold color. In both fields of illustration Howard Pyle has exercised a great influence on American artists. J. M. L.

FOR SUMMER SCHOOL STUDENTS. On Mondays and Wednesdays, July 7 to August 11, peripatetic discussions open to students of the summer schools will be held in the Museum galleries. Mr. Elliott will lead these discussions, on topics relative to paintings, sculpture, prints, and the decorative arts, the special topic on any afternoon to be chosen by vote of the group from a selective list. Groups will start from the Fifth Avenue entrance at

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four o'clock. Broadsides with further information may be obtained at the Museum.

For students of the Columbia University Summer School only, five classes, on Thursday afternoons at four o'clock, July 8 to August 5 inclusive, will have as their topics A Visit to the American Wing, Classic Art, Characteristics of Chinese Art, The Art of the Gothic Period, and Masterpieces of

SUSTAINING MEMBERS, Mrs. Edna M. Albert, Mrs. Arthur M. Anderson, Mrs. Richard Bernhard, Mrs. Sylvan Bier, Miss Susan Dwight Bliss, Mrs. Helen Parrish Brown, Mrs. Frederick Deming, Mrs. Maria C. Downs, Mrs. Donald Friede, Mrs. Henry Goldman, Jr., Edwin Goldsmith, Mrs. Richard Holliday, Mrs. W. D. Howe, I. Randolph Jacobs, Mrs. W. R.



DRAWING BY HOWARD PYLE FROM THE WONDER CLOCK

Painting. Classes will meet in the Lecture Hall for an illustrated talk on the subject of the day; a visit to the galleries follows.

MEMBERSHIP. At the meetings of the Board of Trustees held April 19 and May 17, 1926, Edward C. Moore, Jr., was elected a Benefactor of the Museum and the following persons, having qualified, were also elected in their respective classes:

FELLOW IN PERPETUITY, Mason Young, Jr., in succession to Mrs. Louise Hurlbut Young.

FELLOWS FOR LIFE, Mrs. Clarence M. Hyde, Mrs. Rainey Rogers.

King, Mrs. James D. McMasters, Mrs. John Adams Mayer, Mrs. August J. Powers, Mrs. W. D. Sargent, Mrs. Jack Spalding, Jr., Mrs. Carl F. Sturahan, C. H. Werner, Mrs. W. McC. Wilson.

ANNUAL MEMBERS were elected to the number of 244.

A COLLECTION OF BOOKS ON THE FINE ARTS. On exhibition in Class Room B is a collection of some two or three hundred books on the fine arts. This collection, as its explanatory leaflet says, is not intended to be inclusive, or exclusive. Nevertheless, it ranges widely: from the theory of art—

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such books as Clive Bell's *Art* and Roger Fry's *Vision and Design*—to books on the individual arts (sculpture, painting, architecture, even special activities like gardening and the theatre), including also histories of art general and national, and a modicum of biographies. Twenty of these collections, which aim to provide instructors and undergraduates with a small, well-balanced library for the study of the fine arts, have been financed by the Carnegie Corporation for distribution to American and Canadian colleges.

GERMAN MERCHANTS. The Museum received on April 30 a number of German merchants, part of a delegation of members of the Verband deutscher Waren und Kaufhäuser, who have come to the United States to study American business methods in department stores. At the request of Secretary of Commerce Hoover, a tour was arranged for this group of leaders in German trade by the National Retail Dry Goods Association. Aware of the practical services offered by our Museum, and especially recalling its interest in all phases of art in industry and in commerce, the association included in its plans for the delegation an extended visit to the galleries. The collections were examined with a lively interest born of a keen appreciation not

only of the objects shown, but of museums as such, with which exhibition methods in large stores have much in common.

EARLY AMERICAN SILVER. A large silver bowl¹ of unusual shape is a recent gift to the Museum from William Samuel Johnson in memory of his wife, Carrie G. Johnson. Of heavy silver, the piece is undecorated except by a simple escalloping around the edge. It is without base or moulding of any kind. The maker is Myer Myers, who worked in New York in the middle and second half of the eighteenth century. His work ranks very high among collectors of American silver.

The bowl belonged originally to Samuel Johnson (1696-1772), who was the first president of King's (later Columbia) College in New York. It was inherited by his son, William Samuel Johnson (1727-1819), a representative of the state of Connecticut in the Constitutional Convention and later in the United States Senate, and the first president of Columbia College. As an heirloom bequeathed to the eldest son of each generation, the bowl came into the possession of William Samuel Johnson, who has presented it to the Museum.

C. O. C.

¹In the Room of Recent Accessions.



ENTRANCE TO THE CLOISTER GROUNDS

LIST OF ACCESSIONS AND LOANS

MAY, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (Wing K, Room 2)	*Head of Harmodios, Roman copy of a Greek work of V cent. B. C.; marble statue of a boy, Roman copy of a Greek work of V cent. B. C.; *marble portrait head of a man, Roman, Republican period; marble reliefs (6), Greek, IV cent. B. C. and Roman period; marble statuettes (3), Greek, III cent. B. C. and Roman period; marble heads (3), archaic Greek to Roman period; inscribed marble fragments (5); fragmentary marble sculptures (13), various periods; bronze base, Roman period; bronze hoof of a horse, Roman period; bronze cover of a mirror, Greek, IV cent. B. C.; bronze relief, Greek, V cent. B. C.; gold bobbin, Greek, IV cent. B. C.; silver ring, Greek, IV cent. B. C.; engraved gems (11), Greek and Roman, VII cent. B. C.—I cent. A. D.; vase, Etruscan, VII cent. B. C.; vase, Corinthian, VII cent. B. C.; lekythos, Boeotian, VI cent. B. C.; black-figured vases (5), Athenian, VI cent. B. C.; red-figured vases (4), Athenian, V cent. B. C.; vase in the form of a female head, IV—III cent. B. C.; vases (2), Italic, IV—III cent. B. C.; terracotta architectural fragments (8), archaic Greek; terracotta Tarentine heads (14), IV cent. B. C.; terracotta statuettes (3), IV—II cent. B. C.; terracotta lamp, Roman, II cent. B. C.; terracotta reliefs (3), Roman period.....	Purchase.
ARMS AND ARMOR..... (Wing H, Room 9)	Pair of shoulders from the suit of armor of Philip IV of Spain, German, second quarter of XVII cent. *Flintlock pistol, German, late XVII cent.; helmet, Japanese, XVIII cent.	Purchase. Purchase.
CERAMICS..... (Floor I, Room 13)	Pottery fragment: Daniel between two lions, Early Christian, V—VI cent. †Incense burner, Chinese, Ming dyn. (Wan Li period, 1573—1619). †Platter and plates (2): armorial china of the Earl of Chatham, Chinese, third quarter of XVIII cent.	Gift of Kirkor Minassian. Purchase. Gift of George Crawley.
COSTUMES.....	†Shawls (2), cashmere, Indian, early XIX cent.	Gift of Mrs. Marland Rollins.
FANS.....	†Fans (7), Chinese, Italian, French, and Spanish, XVIII—XIX cent.	Gift of George D. Pratt, in memory of Helen D. Sherman Pratt.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

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CLASS	OBJECT	SOURCE
GLASS (OBJECTS IN)	†Plaque, Syrian, IV-V cent. *Decanters (2), tumblers (3), sherry glasses (4), cut glass, English (?), late XVIII cent.	Gift of Kirkor Minassian.
IVORIES, ETC.	†Bone-carving with incised decoration, Coptic, V-VI cent.	Gift of Mrs. John Bremond and Mrs. John Emory Meek.
LACES	†Strip of bobbin lace, English (Northampton), XIX cent. (?); embroidered lace collar, American, middle of XIX cent.	Gift of Kirkor Minassian.
METALWORK (American Wing)	Knee buckles (2), silver and paste, English (?), third quarter of XVIII cent.; pewter plate, American, XVIII cent. †Silver bowl, maker, Myer Myers, American (New York), abt. 1775	Gift of Mrs. James Sullivan.
PAINTINGS (Floor II, Room 26)	Portrait of a Man, by Frans Hals, 1584 (?)—1666; Flora and Hendrickje Stoffels, both by Rembrandt, 1606-1669,—Dutch	Gift of Mrs. W. L. McKenna.
(Wing E, Room 9) (Wing H, Study Room)	†Isle of the Dead, by Arnold Böcklin, German-Swiss, 1827-1901 †Paintings (6), by various artists, Chinese, abt. 1000 A. D. to 1643 A. D. Fragments (2) of frescoes, Sung dyn. (600-1280 A. D.); fragment of fresco, Ming dyn. (1368-1643 A. D.) †Painting on cotton, Indian, XVII cent. *Paintings (2) on glass: Perry's Victory, and United States and Macedonian, American, first quarter of XIX cent. *Family Group, by Eastman Johnson, American, 1824-1906 †Portrait of a Lady, by William T. Smedley, American, 1890-1920 †Roman Landscape, by Arnold Böcklin, German-Swiss, 1827-1901 †Yankee Point, Monterey, California, by Howard Russell Butler, American, contemporary	Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington. Purchase. Gift of Ellis G. Seymour. Purchase. Purchase. Purchase. Purchase. Gift of Frederic H. Hatch. Purchase. Gift of Fearon Art Galleries. Purchase. Gift of a committee of gentlemen of German descent, through Dr. George Kriehn.
REPRODUCTIONS	*Plaster casts (10) from originals in the Akropolis Museum and National Museum, Athens, and the Tegea Museum. *Complete model of the City of Nuremberg during the late Gothic and Renaissance period	Purchase.
SCULPTURE	†Stone head, Gautama Buddha, Siamese, XIII or XIV cent. †Alabaster groups (2): The Fainting Virgin Supported by Saint John, and Three Soldiers, from Crucifixion group, Franco-Flemish, XIV cent.; terracotta bust of a	Gift of Garrett Chatfield Pier.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

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CLASS	OBJECT	SOURCE
(Wing K, Room 6)	Child, Italian (Florentine), XV cent..	Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington.
(Wing K, Room 6)	Wax statuette, Pavlova Gavotte, by Malvina Hoffman, American, contemporary.	Purchase.
TEXTILES..... (Floor I, Room 13)	Group, in marble, The Angel of Death and the Sculptor, by Daniel Chester French, American, contemporary.....	Gift of a group of Trustees of the Museum.
WOODWORK AND FURNITURE..... (American Wing)	Fragment of textile, Egyptian (Coptic), Early Christian, abt. IV cent..... †Tapestry (Kossu), Chinese, Ming dyn. (1368-1643 A. D.)..... †Brocade, Spanish (?), XVI cent.; brocade, Persian, XVII cent..... †Rug, Spanish, XVIII cent..... †Tapestries (5), Dutch, abt. 1700..... †Embroidered hanging, Turkish, XVIII cent..... †Embroidered fabric, Indian (Cashmere), early XIX cent..... †Satin border, designed by Philippe de Lasalle, French, XVIII cent..... Sofa and chairs (2), by Duncan Phyfe, American, early XIX cent.....	Gift of Kirkor Minassian. Gift of Ellis G. Seymour. Purchase. Gift of James M. Shoemaker. Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington. Gift of George D. Pratt, in memory of Helen D. Sherman Pratt. Gift of Mrs. James Sullivan, in memory of her brother, Horace W. Fuller. Gift of Herman A. Elsberg. Purchase.
DRAWINGS.....	*Drawings (4), by William Blake, English, 1757-1827; Scandal, by Jean Louis Forain, French, 1852.....	Lent by Mrs. J. Murray Crane.
LACES..... (Wing H, Study Room)	*Drawings (16), by Marin, Demuth, Cézanne, Redon, and Jongkind, French, Dutch, and American, XIX-XX cent.	Lent by Albert Eugene Gallatin. Lent by Miss A. B. Jennings.
METALWORK..... (Wing E, Room 9)	Strip of bobbin lace, Italian, XVII cent.	Lent by Owen F. Roberts.
(American Wing)	Hu (wine jar), hsien (steaming pan), tsun (wine jar), yi (wine vessel), and yu (wine container), all bronze, Chinese, Chou period (1122-256 B. C.) or earlier..... Silver monteith bowl, maker, John Cony, American, 1665-1722.....	Lent by Mrs. Henry Parish.
PAINTINGS.....	*Portrait of James K. Paulding, by John Vanderlyn, American, 1775-1852.....	Lent by Mrs. J. Murray Crane.
TEXTILES..... (Wing H, Room 16)	Velours (5), woven by Grégoire, French, 1751-1846.....	Lent by Herman A. Elsberg.
WOODWORK AND FURNITURE..... (American Wing)	Table, armchair, side-chairs (4), window benches (2), by Duncan Phyfe, American, early XIX cent..... *Cabinet on stand, English or French, abt. 1850.....	Lent by Louis G. Myers. Lent by Miss E. Louise Sands.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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MEMBERSHIP

BENEFATORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The Bulletin and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a.m. to 5 p.m.; Saturday until 6 p.m.; Sunday from 1 p.m. to 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4:45 p. m.